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WASHINGTON
(See No. 79)

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Fig. 1.

AMERICAN GLASSWARE

97771
OLD AND NEW

A SKETCH OF THE GLASS INDUSTRY
IN THE UNITED STATES
AND
MANUAL FOR COLLECTORS OF HISTORICAL BOTTLES

By

EDWIN ATLEE BARBER, A.M., Ph.D.

AUTHOR OF

POTTERY AND PORCELAIN OF THE UNITED STATES,
ANGLO-AMERICAN POTTERY, ETC., ETC., ETC.
HONORARY CURATOR OF THE DEPARTMENT OF AMERICAN POTTERY AND PORCELAIN,
PENNSYLVANIA MUSEUM AND SCHOOL OF INDUSTRIAL ART,
PHILADELPHIA, PA.

PRESS OF
PATTERSON & WHITE COMPANY
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By EDWIN A. BARBER

TO
ALL LOVERS

OF

THE ANTIQUE

THE CURIOUS

THE BEAUTIFUL

IN GLASSWARE

1.14.1946-12.1.1947

PREFACE

COLLECTORS of antiquities have recently begun to turn their attention to those curious old designs in glassware which illustrate events of importance in our nation's progress, or attempt to portray the features of some of the personages who were prominent in the country's history. On account of the absence of distinguishing marks, the origin of these quaint old flasks and bottles and teacup plates has heretofore been enshrouded in doubt. Whether they were of foreign or American production, none could positively say.

Those whose interest has been aroused in this subject have felt the need of a manual which, while throwing some light on the factories where these objects were produced, shall furnish a reference list of known designs. This information could only be obtained by visiting the older establishments which are yet in existence and by consulting the surviving members of the craft, and such of the old mould makers as are still living. The results of the author's investigations

Preface.

in this untrodden field have been embodied in the following pages, which are now presented as the first contribution to this interesting study.

I take pleasure in acknowledging my indebtedness to Mr. E. W. Coffin, of Ashland, N. J.; the late Mr. Nathaniel Root, of Newington, Conn.; Mr. W. M. Pierce, of Clayton, N. J.; Mr. Albert H. Parke, Mr. Henry C. Fox and Mr. J. W. Whitney, of Philadelphia; Miss Mable E. Clark, of West Willington, Conn.; Mr. F. H. Case, of Guilderland, N. Y.; Mr. C. V. Wheeler, of Little Falls, N. Y., and Mr. Charles L. Dean, of Malden, Mass., for historical data furnished.

Credit for the use of illustrations must be given to the New York *Sun* and the Chicago *Glass and Pottery World*. It was in these publications that many of the engravings used here first appeared, in connection with a series of articles prepared by the present writer.

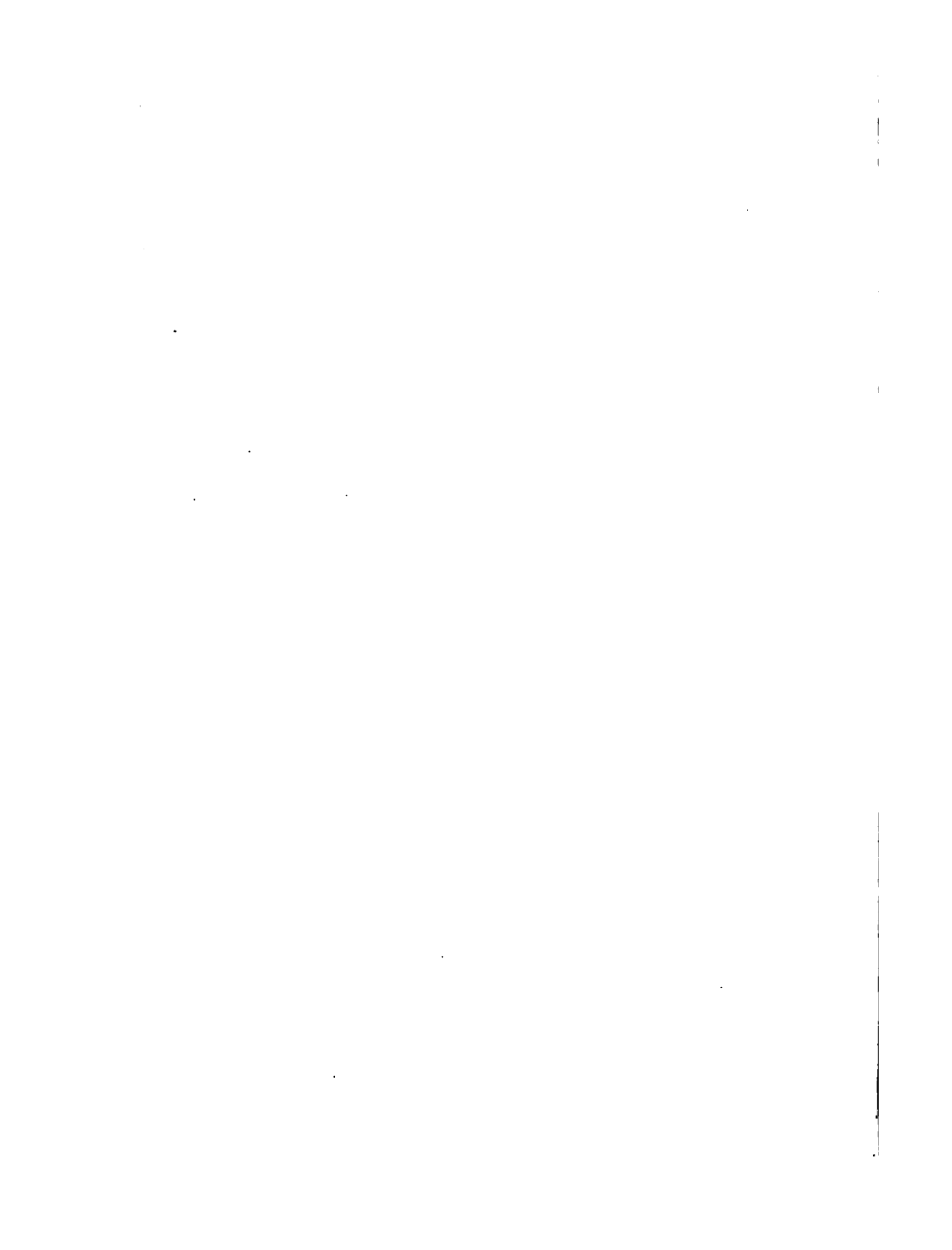
The end of the nineteenth century seems a particularly appropriate time to record the results which have been attained in this interesting branch of American industry.

EDWIN A. BARBER

WEST CHESTER, PA.,
September, 1900.

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CHAPTER I

EARLY GLASS WORKS IN THE UNITED STATES



EARLY GLASS WORKS
IN THE UNITED STATES.

THE first industrial enterprise established in the territory of the United States was a glass bottle factory, which was erected in the Virginia colony soon after 1607. The works stood in the woods about a mile distant from Jamestown. A second glass house was erected in 1622 for the manufacture of glass beads for trade with the Indians. Nothing is known concerning the exact nature of these products, nor of the ultimate success of the somewhat ambitious undertaking. Glass beads have been discovered in many parts of the United States, associated with Indian remains, and it is possible that some of them may have been produced at Jamestown. In the ancient graves of Florida large vari-colored beads have been found. In old Indian graves in Pennsylvania glass beads have been discovered in large quantities, some of them made in imitation of amber and others in simu-

lation of Catlinite or the red pipestone of the Great Red Pipestone Quarry of Minnesota.

In 1639 coarse bottles and other articles were made at Salem, Mass., and in Philadelphia a glass house was in operation in 1683. One Joshua Tittery, from Newcastle-upon-Tyne, came over to Pennsylvania in June of that year as a glass maker in the employ of the "Society of Traders." Various attempts were made to manufacture glass in many parts of the country during the following hundred years. In New York city two factories were being operated in 1732, one in Connecticut in 1747 and another in Brooklyn in 1754. At Germantown (Quincy), Mass., glass bottles were made in 1760, and fragments of the ware which have been found on the site of the old buildings show that the product was coarse and thick, and of a greenish hue.

What is believed to have been the first glass factory in New Jersey was constructed about 1739, about one mile east of Allowaystown, Salem county, by Caspar Wistar, who brought over four skilled workmen from Rotterdam for the purpose, as shown by a deed of agreement dated December 7, 1738, still in existence, and he and

his son, Richard Wistar, continued to make glass there for many years, probably until 1781, in which year the latter died.* Caspar Wistar died at his residence in Philadelphia in 1752. At the Allowaystown establishment bottles and window glass were made, and it is known that finer goods were also produced there. Josiah Wistar, of Salem, N. J., informs me that Caspar Wistar in his will directs that a certain amount of window glass of specified sizes shall be annually delivered to one of his children. In the same instrument reference is made to half-gallon case bottles, pocket bottles and pint bottles. Gen. Isaac J. Wistar, of Philadelphia, has in his possession a goblet, one of a dozen now distributed among the members of the Wistar family, which bears on one side the etched monogram of Caspar Wistar, and on the other a full-length figure of a deer with branching antlers. These were made for the use of the founder of the works, and have come down to the present time by well-authenticated descent.

*The names of these experts, as set forth in the contract, were Simon Kreismeir, Caspar Halter, John Martin Halter and Johan William Wentzell.

Robert Hewes, of Boston, erected a glass manufactory at Temple, N. H., in 1779, but this enterprise seems to have been of short duration. The manufacture of glass was commenced in Boston in 1787. A factory near Albany, N. Y., now Guilderland, started about 1792, passed into the hands of the Hamilton Manufacturing Company in 1797. The products were both bottles and window glass. These works were closed about 1815. Early in the present century glass was made at Keene, N. H. At Columbia, N. J., an important window glass manufactory was erected about 1812, and at Coventry, Conn., a good quality of hollowware was being made in 1813.

The glass industry was commenced at Pittsburgh, Pa., in 1795, and it is stated that General O'Hara, who was largely instrumental in establishing the business there, left among his papers at his death a memorandum giving the date when they "made the first bottle, at a cost of thirty thousand dollars." In 1813 there were five glass manufactories in that city, among which were the works of Denny & Beelen. In 1826 the number of window glass factories had increased to

eight, and in 1857 thirty-three glass houses were in operation. At the present time Pittsburgh is one of the most important glass manufacturing centers in the United States. All varieties of glass are produced there, from the common green bottle to the best quality of plate. The Pittsburgh Plate Glass Company is claimed to be the largest producer of plate glass in the world.

The oldest glass establishments in the United States that are still in operation are the Dyottville Glass Works of Kensington, Philadelphia, founded in 1771; the Whitney Glass Works of Glassboro', N. J., established in 1775; the Baltimore Glass Works, started in 1790. Sketches of these will appear in their proper places.

CHAPTER II

ANTIQUÉ FLASKS AND BOTTLES

ANTIQUE FLASKS AND BOTTLES.

FOR a period extending over half a century, from about 1808 to 1870, the manufacture of fancy pocket flasks and bottles was much in vogue at many of the glass factories in the United States. The idea was, doubtless, suggested by the English potters, who were producing crockery for the American market bearing printed engravings of our prominent buildings and noted landscapes, and portraits of our public men. The great demand for local decorative subjects seems to have offered a promising field for the more firmly established sister industry in this country, and our glass makers were not slow to avail themselves of an opportunity to increase their sales with little fear of competition from abroad. Investigation has shown that these antique objects were the products of American enterprise. They were blown in engraved metal moulds, prepared by professional mould cutters. As early as the

first-mentioned year pocket flasks were being made by at least one establishment in Philadelphia.

The coloring of glass bottles possesses no chronological significance, since practically the same tints have been employed from the beginning of the manufacture. We find the oldest forms in rich brown and dark blue, while some of the later productions appear in the pale shades of green and greenish blue which characterized the first essays in bottle making. The ordinary green or bottle glass used in the manufacture of these articles obtained its color from the alumina and iron which are present as impurities in the sand. When desired, a greenish tint was obtained by adding a small quantity of marl (green sand) to the batch or frit; emerald green was imparted by employing a greater proportion of marl; blue was produced by oxide of cobalt; purple, brown or black by varying quantities of oxide of manganese; amber and claret by oxide of iron and manganese.

Neither is the capacity of bottles indicative of their age, since nearly all of the designs occur in a variety of sizes.

The appearance of the base and the neck of a bottle is the surest test of its age. In the older forms the mouth was cut with shears while in a plastic or soft condition. This explains the irregular edge, which is entirely devoid of any rim or ornament. The base invariably possessed a rough, circular scar, formed by breaking the bottle from the pontil or punty rod which holds it while the workman finishes the neck. This scar is also found on old glass pitchers and other mould-blown pieces. In finer work the punty mark was removed by grinding. Between 1850 and 1860 an improvement was introduced in the manufacture whereby a "snap" or case was used to hold the bottle, which came from the mould with a smooth, hollow base. A rim or beading, formed by a "tool," was also added to the mouth. At a later date flasks and bottles were made with a plain flat bottom.

The shapes of the old designs vary considerably, but those produced at different periods possess certain well-marked peculiarities. The following classification is suggested for convenience of description and reference:

SHAPES OF HISTORICAL FLASKS AND BOTTLES.

- Type I. Slender and arched in form, flattened and shallow; *edges horizontally corrugated*. Elongated neck; sheared mouth; scarred base (Sometimes more circular in form, like No. 32) *See No. 33*.
- Type II. Oval in form, flattened and shallow; *edges ribbed vertically*; sheared mouth; scarred base. *See No. 1*.
- Type III. Almost circular in form, flattened and shallow; *plain, rounded edges*. Shortened neck; sheared, collared or beaded mouth; scarred or flat base. *See No. 9*.
- Type IV. *Calabash*, or *decanter, shape*, almost spherical; edges corrugated, ribbed or fluted vertically. Long, slender neck, circular or many sided; sloping collar or cap at top; smoothly hollowed, or hollowed and scarred base. *See No. 45*.
- Type V. Arched in form, flattened and *deep*; edges corrugated vertically. Very *broad* and *short neck*; narrow round beading at top; scarred or flat base. *See No 57*.
- Type VI. Arched in form, broad at shoulder and narrow at base; flattened and shallow

(*modern flask shape*); plain and rounded edges. Medium neck; single or double beading at top; smoothly hollowed or flat base. *Occasionally* sheared mouth and scarred base. *See No. 64.*

A collection of these curious old bottles is both novel and attractive. Their coloring in many instances is beautiful in its richness and variety, for the same designs were made in sapphire blue, emerald green, olive, claret, brown, opalescent white, light green, pale blue and clear or transparent white. Of the eighty or more varieties which have thus far been discovered about fifty have been identified; twenty-nine bear representations of the American eagle, nineteen are embellished with the head of Washington and thirteen with that of Taylor. Among them all are many which are well worth preservation, on account of the historical interest which attaches to them and the excellence of their workmanship. Divest others of their homely associations, and still their very crudeness of design and roughness of finish appeal to us. They have served their purpose and are made no more. As representatives of a peculiar phase of one of the infant industries of this country they should pos-

U O P H

sess great interest, not only for the historian, but for the collector, the manufacturer and dealer as well.

There are numerous fancy designs in bottles in the forms of men, animals, fishes, shells, violins, pistols. A wine bottle which has been recently seen bears around its circumference six or eight arched panels enclosing relief figures of apostles or priests. While these are being collected by certain enthusiasts, they scarcely come within the scope of this work, on account of their uncertain origin and recent date.

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CHAPTER III

ON THE IDENTIFICATION OF OLD GLASSWARE

1960

ON THE IDENTIFICATION
OF OLD GLASSWARE.

LITTLE is known of the early history of the glass industry in this country, and still less of the products of the early factories. The greatest difficulty, encountered at the outset, is the seeming impossibility of procuring fully authenticated pieces of glassware of American manufacture. Unlike china, glass was seldom marked, and we find little to guide us save the statements made by owners of examples which can be traced back to their original sources. In the majority of instances such statements are untrustworthy, as they are based solely on family tradition. Antique designs can sometimes be identified by visiting those factories yet in operation which have a history, where some of the ancient records and moulds may still be found, or by hunting up the few surviving glass mould makers who can throw light upon the subject. I happen to have in my

possession an old-fashioned globular whiskey or molasses bottle, which bears on one side a raised half-length figure of Louis Kossuth, the Hungarian exile, surrounded by flags and drapery, and on the reverse a representation of a steamship, the side wheel of which contains the name "S. Huffsey." Beneath this design is the inscription, "U. S. Steam Frigate Mississippi, S. Huffsey." There appeared to be nothing on this which would indicate where it was produced, until some indistinct relief lettering was observed on the base which, on careful examination, proved to be "Ph. Doflein, N. 5th St. 84." This was a clue which suggested a reference to the Philadelphia City Directory, where the name of Philip Doflein, mould maker, was found, but with a different address. Mr. Doflein was hunted up, however, and was found in the rear of the address indicated. The metallic mould for this flask proved to have been made by him forty-five years before, on the occasion of Kossuth's visit to America, for S. Huffsey, who was then a glass manufacturer in Philadelphia. It will be remembered that Kossuth embarked from Asia for this country in 1851 in the "Mississippi."

With this hint as a starting point, and the knowledge that such pieces had actually been made in this country, it became comparatively easy to trace the history of other designs which had been supposed to be of English origin. At the Whitney Glass Works, Glassboro', N. J., an old metallic bottle mould was unearthed which belonged to the same period. It had been used in 1850 and 1851 for making the same type of bottle with a raised bust of Jenny Lind on one side and a view of the glass works on the other. During the unexampled furore created by the appearance of this singer in America, in those years, her name was largely used to advertise the wares and productions of merchants, manufacturers and even fruit growers. It may be remembered by some yet living that the first seat sold in New York for her first concert brought the enormous sum of \$225, and subsequently tickets were sold at auction in Boston and Philadelphia for \$625 each, and in Providence the first seat brought \$650. The opening series of six concerts which she gave at Castle Garden, New York, under the management of P. T. Barnum, resulted in receipts aggregating more

than \$100,000. Her tour of triumph through the States made her name a household word, and the people, in consequence, bought with avidity any souvenirs which bore it.

Between the years 1840 and 1850 there seems to have been a remarkable competition in glass making in some sections of the Eastern States, and Philadelphia, in particular, was an important glass manufacturing center. Throughout the neighboring counties, therefore, an abundance of old designs can still be found, many of which can be traced to their original source. In nearly every farmhouse one may find examples of old bottles with curious designs, patriotic, political and Masonic, which are usually stored away in the cupboard, filled with brandied cherries, vinegar, molasses, boneset tea and other medicinal concoctions.

The Mexican War gave rise to many special devices in glass bottles and other household articles. Familiar to many, probably, are the old-time canteen-shaped flasks bearing on one side a head of Washington inscribed "The Father of His Country," and on the other a portrait of Zachary Taylor with the words, "Gen. Taylor

Never Surrenders." These are supposed to have first appeared about 1848, and it has been ascertained, through occasional examples which bear the name of the factory, that they originated in Kensington, Philadelphia, at what are now known as the Dyottville Glass Works, which were established in 1771.

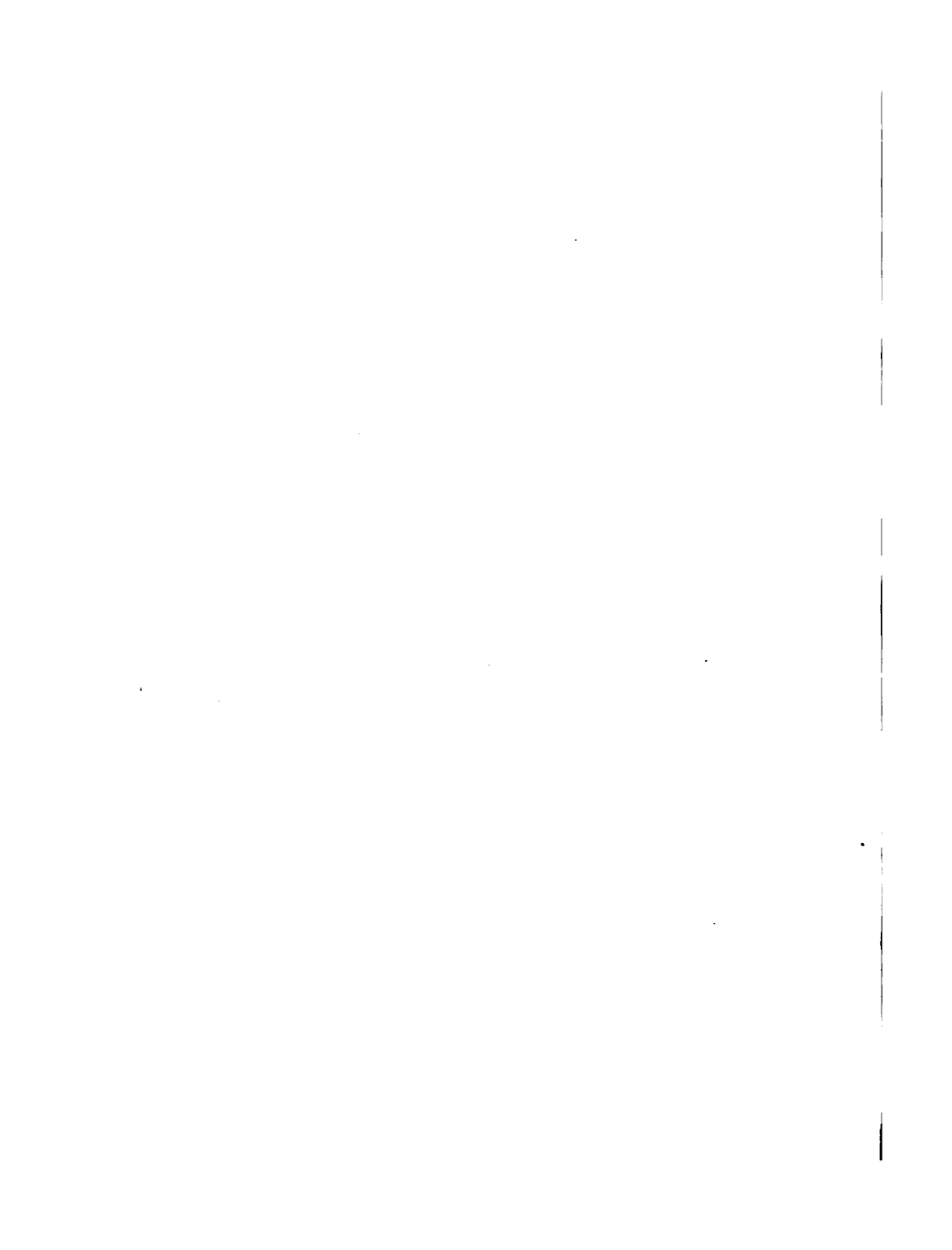
Among things of this sort which have turned up is a flask of rich, dark blue glass, bearing on one side the head of Gen. Washington and on the other an alleged portrait of Capt. Braxton Bragg, a prominent American officer who won distinction at the battle of Buena Vista, which was fought in 1847 between the American army, led by Gen. Zachary Taylor, and the Mexican forces, headed by Santa Ana. The signal victory of the Americans over vastly superior numbers brought out many commemorative souvenirs of various kinds, which were sold extensively throughout the country. By comparing this design with the preceding, it is safe to assume that it also was made at the Dyottville Works. Around the relief portrait is the inscription in raised lettering, "A little more grape, Capt. Bragg."

After a few pieces have been positively identified as having been made at certain factories, others, by careful comparison, can be traced to the same source. Each factory where such objects were produced had its peculiar forms, which differed in some of their details from those produced at other establishments. The difference might be in contour, in the length of the neck, in the character of the corrugations or ribs on the edge or in some other minor point.

Among the oldest forms of decorated glass bottles or flasks known to have been made in the United States is one which bears a relief design representing the first railroad. The device shows a horse drawing a four-wheeled car along a rail. The vehicle is piled full of bales, lumps of coal or packages of freight. Around the margin of the panel is the inscription, "Success to the Railroad." Several of the first railroads in this country were built for the transportation of stone and coal, and were only a few miles in length. The cars were drawn by horses, as shown in the moulded relief. It is probable that this very interesting object was produced at the Kensington Glass Works, Philadelphia, which preceded the

Dyottville Works. The character of the glass, the color, the shape and the peculiar mould markings, as compared with named examples, point to such an origin. The horse antedated the locomotive as a motive power. It is said that there is another design showing the earliest form of steam engine, but on investigation what was supposed to be a locomotive turns out to be a horse, and it is quite doubtful if such a design was ever produced. Sometimes but one side of the flask is decorated, but frequently the pattern occurs on both.

The earliest of the designs which are known to us could not have been made previous to 1825. By far the greater number were produced about 1848 to 1852. In the light of our present knowledge of the subject, it is highly amusing to read the frequently published accounts of remarkable discoveries of Washington and Taylor flasks, and other comparatively recent designs, embedded in the foundations of buildings and stone walls which were erected more than a hundred years ago.



CHAPTER IV

SKETCHES OF GLASS FACTORIES ESTABLISHED BEFORE 1800, AND THEIR PRODUCTS

SKETCHES OF GLASS FACTORIES ESTABLISHED
BEFORE 1800, AND THEIR PRODUCTS.

MANHEIM, PA.

Glass Works of Baron Stiegel.

AMONG the first successful glass works in the United States of consequence were those established at Manheim, Lancaster county, Pa., by Baron William Henry Stiegel, about the year 1769, and several excellent examples of his work, consisting of richly colored bowls and goblets, possessing the clear, resonant ring of the finest glassware of Bohemia, are now owned by local antiquaries. It is stated that his glass house was built of brick, in the form of a dome whose dimensions were so great that a coach and six horses could enter the doorway and turn around in the enclosure. He brought skilled workmen from the best factories of Europe, and the wares produced, after the most improved methods of the first glass makers of the period, found their way into the homes of the wealthier men of that day.

Baron Stiegel came from Mannheim, Germany,

in 1750, and twelve years later he laid out the Pennsylvania village which bears the same name. He was also a prominent iron master, and quaint stoves of his manufacture are still in existence. In 1772, at the height of his prosperity, he deeded a plot of ground to the Lutheran congregation, in consideration of the annual payment thereafter of one red rose. It was demanded but twice during the Baron's lifetime, but recently the custom has been revived by some of his descendants. The celebration of the Feast of Roses in the month of June is an event of great interest which attracts widespread attention and draws crowds of people from the surrounding country and neighboring towns. In his palmiest days the Baron lived in considerable pomp and splendor. He erected a fine, large mansion in the midst of extensive grounds, and as he rode home at sunset, after spending the day in superintending his various enterprises, he was accustomed to be saluted at the entrance of his park by the firing of cannon. In 1774 he failed in business, and it is said that he was soon afterward cast into prison for debt. The old Stiegel house, built of red and black bricks, is still standing in the heart of the town, and some of the hand-painted Dutch tiles from one of the fireplaces may be seen in the

rooms of the Pennsylvania Historical Society, Philadelphia.

PHILADELPHIA, PA., KENSINGTON.

The glass works at Kensington are claimed to be the oldest of the kind in the United States that are still in active operation. They were established in 1771 by Robert Towars and James Leacock, and in 1783 they were taken over by Thomas Leiper. From 1803 to 1833 they were operated by James Rowland & Co. In the latter year Dr. Thomas W. Dyott became the owner and continued in possession for about four years. Henry Seybert was the proprietor from 1842 to 1844, when the works passed into the hands of Henry B. Benners, S. Decatur Smith and Quinton Campbell, Jr. From 1870 to 1889 Mr. Benners was sole proprietor, and latterly the business has been carried on by his estate, under the superintendence of Albert H. Parke, whose connection with the establishment has extended over a period of more than forty years. Mr. Parke is authority for the statement that most of the fancy bottle moulds at the Dyottville Works were made by Stacy Wilson, and later by George H. Myers.

Previous to 1833, when Dr. Dyott took charge, the factory was known as the Kensington Glass Works; the name was then changed to the Dyottville Glass Works, which has been retained to the present time. The products of the works are carboys, demijohns and flasks and bottles of every description.

After Dr. Dyott's time, the old title, "Kensington Glass Works," appears to have been used for another factory which was operated by Messrs. Sheets & Duffy. Similar goods were produced there for a time.

Kensington Glass Works.

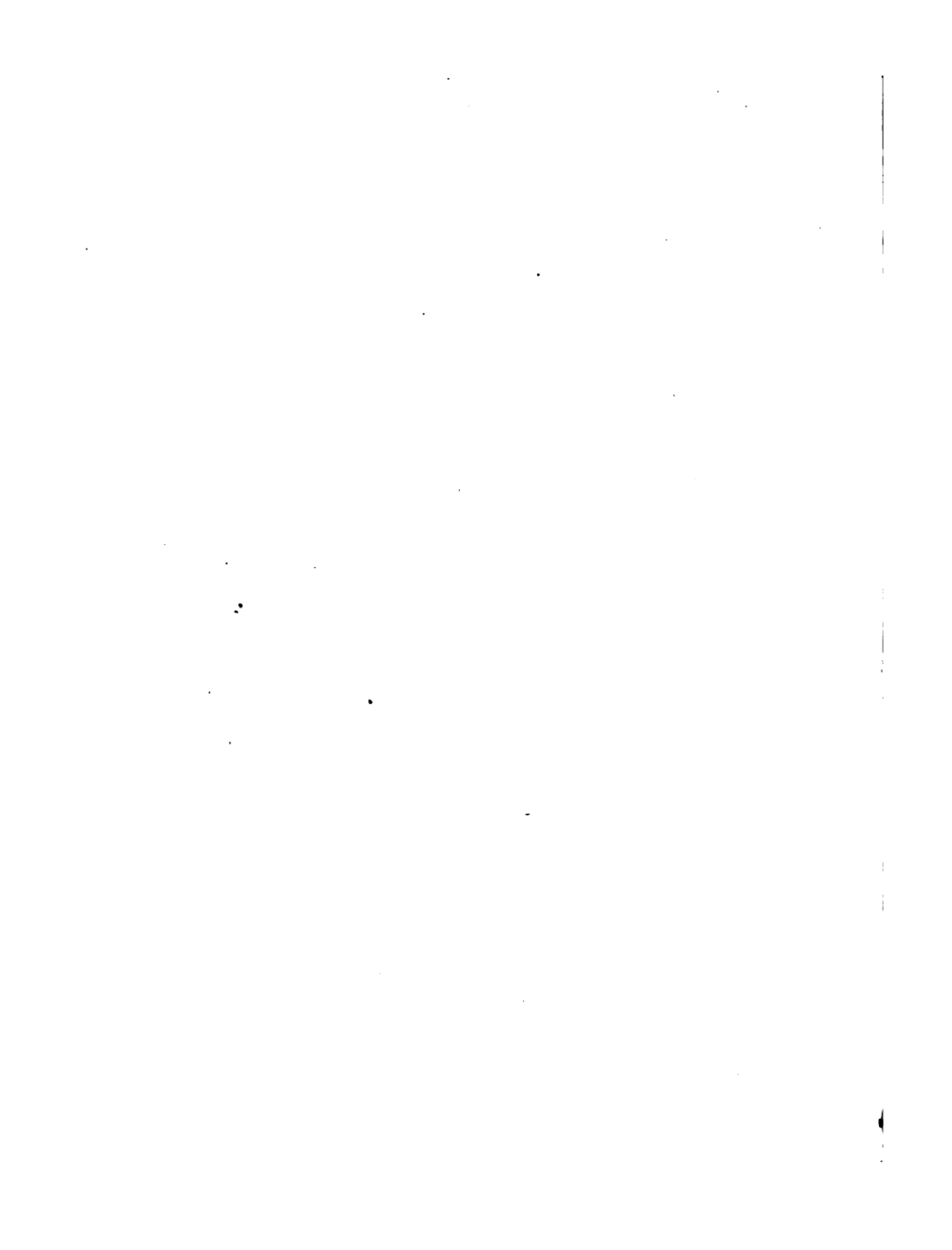
1. Horse and loaded wagon on rails (lengthwise). Inscription,—“Success to the Railroad.” Reverse,—the same. Type II.
2. Horse and loaded wagon on rails (lengthwise). Inscription,—“Success to the Railroad.” Reverse,—no design. Type II.



No. 1.



BENJAMIN FRANKLIN
Kensington Glass Works, Philadelphia
(See No. 5)



3. Horse and loaded wagon on rails (length-wise). Inscription,—“Success to the Railroad.” Reverse,—American eagle and stars. Type II.
4. “Benjamin Franklin” (bust). Reverse,—“T. W. Dyott, M.D.” (bust). Inscriptions around edge,—“*Eripuit Cælo Fulmen Sceptrumque Tyrannis*”* (He snatches from the Sky the Thunderbolt and the Sceptre from Tyrants). “Kensington Glass Works, Philadelphia.” Type II.
5. “Benjamin Franklin” (bust). Reverse,—“T. W. Dyott, M.D.” (bust). Inscriptions around edge,—“Where Liberty Dwells There is My Country.” “Kensington Glass Works, Philadelphia.” Type II.
6. Washington (bust, front face); “General Washington.” Reverse,—American eagle with shield, arrows and olive branch, standing on oval frame which contains the initials “T. W. D.” (Thomas W. Dyott). Inscriptions around edge,—“Ken-



No. 6.

*NOTE.—This motto, so frequently applied to Franklin, has been attributed to Turgot, the celebrated French statesman, who died in 1781.

sington Glass Works, Philadelphia."
 "Adams and Jefferson, July 4, A. D. 1776."
 Type II.

7. Washington (same bust as preceding); "General Washington." Reverse,—Masonic device, arch, pillars, pavement, sheaf of wheat and tools. Type II.
8. American eagle on shield. Reverse,—United States flag. Inscription,—"For Our Country." Type II.

Dyottville Glass Works.

9. Washington (bust); "The Father of His Country." Reverse,—Taylor (bust); "Gen. Taylor Never Surrenders." Inscription,—
 "Dyottville Glass Works, Philadelphia." Type III.
10. Washington and Taylor. Same, without inscription. Type III.



No. 9.

11. Washington (bust); "The Father of His Country." Reverse,—Taylor (bust); "I

Have Endeavour'd to Do My Duty."
Type III.

12. Washington (bust); "The Father of His Country." Reverse,—Taylor (bust); "I Have Endeavour'd to Do My Duty." Different busts from preceding, and in large *circular* frame. Type III.

13. Washington (bust); "The Father of His Country." Reverse,—"Gen. Z. Taylor." Type III.

14. Washington (bust). Reverse,—Taylor (bust). No inscriptions. Type III.

15. Washington (bust); "The Father of His Country." Reverse,—(bust); "A Little More Grape Captain Bragg." Type III.

16. "Washington" (bust). Reverse,—"G. Z. Taylor" (bust). The G. preceding Washington has evidently been misplaced. Type III.



No. 15.

17. Taylor (bust); "Rough and Ready." Reverse,—"Major Ringgold" (bust). Type II.

18. American eagle and shield, arrows and olive branch. Reverse,—Masonic design, arch, pillars, pavement, sheaf of wheat and tools. No inscriptions. Type II.
-

GLASSBORO', N. J.

In 1775 the Stanger Brothers erected a glass factory in Gloucester county, N. J., at a point which afterwards received the name of Glassboro'. Messrs. Rink, Stanger & Co. established new works on the site of the present plant in 1813, and during the next twenty-five years there were several changes in ownership. In 1837 Thomas H. Whitney purchased the business and in 1840 took his brother, Samuel A. Whitney, into partnership under the firm name of Whitney Brothers. A company was incorporated in 1887 under the title of the Whitney Glass Works. For a long period of years, to the present time, they have been one of the most important establishments of the kind in this country. During the presidential campaign of 1840, the Whitney Brothers manufactured large numbers of whiskey bottles, in dark brown glass, in the form of a log

cabin. They were made for an enterprising liquor merchant in Philadelphia, and occasionally one of these interesting souvenirs still comes to light.

One of the most characteristic shapes in flasks is what is known as the "Jenny Lind," with globular body and long, slender neck. This type of bottle originated in the year 1850, when the great singer came to America. At first they were embellished with a relief portrait of the cantatrice, but subsequently various other designs were placed upon them, when other firms began to make them. Among numerous other designs produced by the Whitneys were inkstands in the forms of bee-hives, log cabins and cider barrels, all relating to the memorable Harrison campaign of 1840.

For several years after the Civil War, tokens or small metal coins were issued by these works as advertisements, redeemable in goods. One of these bears on its face the figure of a wicker-covered carboy or glass demijohn and on the back the inscription "Due Bearer in Mdze. at our Store One Cent. Whitney Bros. 1869."



Mr. John P. Whitney, president of the company, has in his possession a water color painting executed in 1847, showing the works as they appeared at that date. The view shows the two glass houses with their adjoining batch houses, and cord wood piled in front for the kilns. In those days no other fuel was used for melting glass. Back of these stood the store, the packing house, the sand houses and other structures.

It is interesting to know that the original metal mould, in which the "Jenny Lind" bottles were blown, is still in existence, a valuable relic of this era of industrial activity in the United States.

Whitney Glass Works.

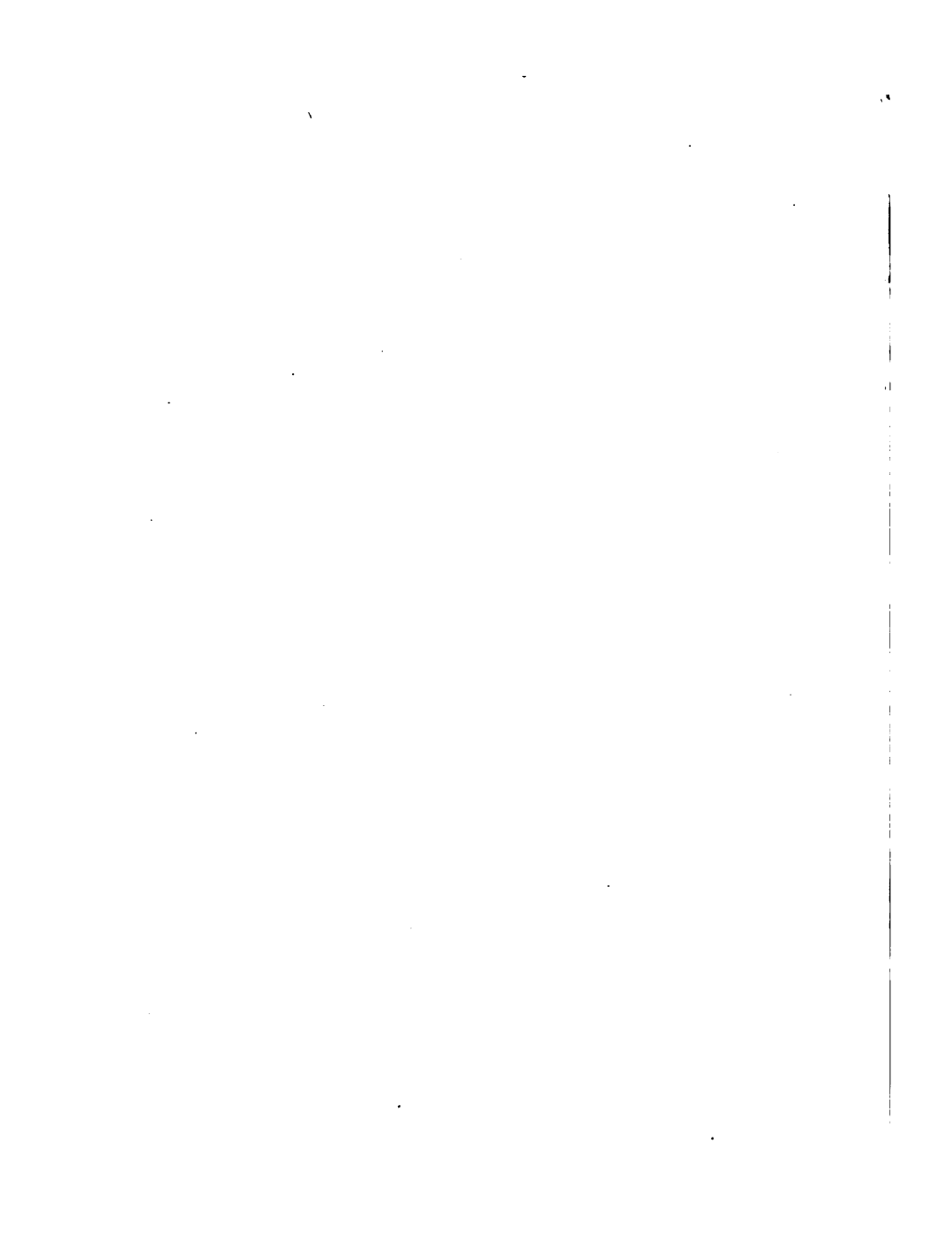
19. "Jenny Lind" (bust), in wreath. Reverse,—view of glass factory. Type IV.
20. Fisherman wearing high hat; house and windmill in distance. Reverse,—gunner in high hat, shooting birds; two dogs at his feet. Type IV.



No. 19.



VIEW OF THE WHITNEY GLASS WORKS, GLASSBORO, N. J.
From a water color painted in 1847.



21. Log cabin whiskey bottle; moulded in shape of house. On one end inscription,—“120 Walnut St. Philadelphia.” Date “1840” on front of roof. At back,—“E. G. Booz’s Old Cabinet Whiskey.”



No. 21.

BALTIMORE, MD.

The present proprietors of the Baltimore Glass Works, Messrs Baker Brothers & Co., are authority for the statement that a branch of their establishment was started in 1790 on an arm of the Patapsco river, known as Spring Gardens. These works, situated at the foot of Eutaw street, Baltimore, are at the present time idle, but not closed.

The Baltimore Glass Works were established at about the same time, and are still in active operation at Federal Hill, Hughes street. Both factories are under one management. Many of the designs produced at the Baltimore Glass

Works bear a representation of the Battle Monument which stands in the center of Monument Square.

Another glass manufactory was operated in Baltimore by John Lee Chapman about 1850. It was called the Maryland Glass Works, and located at the corner of Lancaster and Caroline streets. I have not succeeded in identifying any flask designs as having been made here, but future investigation may show that some of the patterns credited to the Baltimore Glass Works in the following list were produced at the Chapman factory.

Spring Garden Glass Works.

22. Log cabin, with tree to right. Reverse,—anchor with scroll bearing inscription,—“Spring Garden Glass Works.” Type VI.
23. Log cabin. Same design. Blank label at bottom of both sides. Type VI.

Baltimore Glass Works.

24. “Washington” in large letters (large bust with queue). Reverse,—Taylor (large head). Inscription,—“Baltimore Glass Work^s.” Type II.

25. Ear of corn. Inscription,—“Corn for the World.” Reverse,—monument, over word “Baltimore.” Type III.
26. Washington (bust); “Fell’s” above, “Point” below. Reverse,—monument, over word “Balto.” Type II.
27. Taylor (large head); “Genl Taylor.” Reverse,—monument and words “Fell’s Point Balto.” Type II.
28. Taylor (bust) and words “Fell’s Point.” Reverse,—monument and word “Balto.” Type II.
29. Ship. Reverse,—monument. Type II.



No. 27.



COLUMBIA GLASS WORKS ON THE DELAWARE RIVER.

CHAPTER V

SKETCHES OF GLASS FACTORIES ESTABLISHED SINCE 1800

SKETCHES OF GLASS FACTORIES ESTABLISHED
SINCE 1800, AND THEIR PRODUCTS.

COLUMBIA, N. J.

A WINDOW glass factory was established at Columbia, N. J., on the Delaware river, about ten miles from Belvidere, in what is now Warren county, some time about 1812 or 1813, which ran until about the year 1833. We do not know that hollowware was made there, yet the factory must have been an important one in its day, since Thomas Birch, the artist, considered it of sufficient interest to form the subject of one of his paintings. The view here shown is taken from an old engraving by Strickland, after Birch's picture. On the right will be seen the glass house, situated at the lower end of the town, while at the left the celebrated Water Gap is shown, which lies four or five miles to the northward. In the foreground is introduced one of those curious old river craft, now long extinct, known as the "Durham" boat, showing four "pikemen" braced

against their poles or pikes, forcing the boat up the stream, and the captain seated in the stern, rudder in hand. The name was derived from the old Durham furnace, which stood not far distant from the bank of the river, some ten miles below Easton, Pa., where these boats originated. They were in use as early as about 1750 and were first employed in transporting the products of the furnace—its old plate stoves and other manufactures—to Philadelphia and bringing back supplies. It is said that the crown glass for window lights, made at the Columbia Works, was of a superior quality.

The following advertisement, from the files of the Easton (Pa.) *Centinel*, has been sent to me by Mr. Ethan Allen Weaver, secretary of the Pennsylvania Society of the Sons of the Revolution:

“NOTICE.

“The Columbia Glass Works will commence the blast in the month of August next, when orders will be received for all sizes of *Window Glass* and executed by

“ABRAHAM PIESCH.

“June 21, 1822.”

ROCKVILLE, PA.

The manufacture of glass was carried on at Rockville, Pa., as early as 1815. It is believed that window glass only was made there. The following advertisement, which appeared in the issue of "Spirit of Pennsylvania," Easton, Pa., of September 1, 1815, has been furnished by Mr. Weaver:

WANTED

AT ROCKVILLE GLASS WORKS,

EIGHT MILES ABOVE MILFORD,

ON THE DELAWARE:

Three or four steady men to drive team. Also, a number of workmen, acquainted with cutting, sawing and splitting wood, and other work—to whom liberal wages will be given. For particulars apply to the manager at the works.

RIDGWAY & Co.

ROCKVILLE GLASS WORKS, September 1.

COVENTRY, CONN.

A stock company was organized in Coventry, Conn., in 1813 by several residents of that place for the manufacture of glassware, and Nathaniel Root, Jr., was appointed agent. The first products of the factory were tumblers and decanters,

and later pint flasks and larger bottles, snuff canisters and inkstands were produced. The business was carried on under the same management until about 1820, when it passed into other hands. During the following ten years the works were operated by Thomas Stebbins and his successors, Stebbins & Chamberlin. About the year 1830 Gilbert Turner & Co. purchased the plant and continued in possession until about 1848, when, on account of the scarcity of wood, the works were closed.

Several interesting old flask designs are known which bear the name of the town and the initials of the manufacturers,—T. S. (Thomas Stebbins) and S. & C. (Stebbins & Chamberlin). They are among the earliest designs of the kind produced in the United States. Those with portraits of General Lafayette and De Witt Clinton, Governor of New York, were made in commemoration of the opening of the Erie Canal in 1825, on which occasion these prominent men were present. The flasks occur in a variety of colors,—dark brown, emerald green, white and sapphire blue,—brown being the most common. The late

Mr. Nathaniel Root, of Newington, Conn., a son of the first agent of the company, had in his possession a number of interesting examples of the ware produced at Coventry, including a straight tumbler, square snuff bottles and some globular decanters, all in brown glass; a tall vase with spherical body and long, slender neck, wound from the mouth halfway down with a spiral, snake-like ornament, in green glass, and a curiously shaped four-sided bottle with upper and lower compartments connected by five separate twisted tubes, which allow the free passage of the contents. A similar vessel of Danish workmanship may be seen in the Pennsylvania Museum, Philadelphia. He had also preserved examples of phials, jars and other receptacles of various shapes for the use of apothecaries, which were manufactured there extensively, a spherical carboy of greenish color and a large brown bottle with four oval sides, surmounted by a small mouth.

The materials used at the Coventry factory were white and red sand, obtained in the vicinity, wood ashes and salt,

Coventry, Conn. ("T. S.")

30. "Lafayette" (bust); initials "T. S." below. Reverse,—*"De Witt Clinton"* (bust). Inscription,—*"Coventry C—T."* below. Edges of flask corrugated horizontally. Type I.
31. Lafayette and Clinton, same design. The "D" in *"De Witt"* reversed. Type I.
32. American eagle; shield on breast; scroll above. Reverse,—same device. Edges corrugated horizontally. Type I.

Coventry, Conn. ("S. & C.")

33. "Lafayette" (bust); initials "S. & C." below. Reverse,—*"De Witt Clinton"* (bust); *"C—T"* below (Connecticut). Edges corrugated horizontally. Type I.

Coventry, Conn.

34. "Lafayette" (same bust). Reverse,—Masonic pavement and arch, enclosing



No. 33.

emblems (Bible, square, compass and triangle). Type I, without corrugations on edges.

WEST WILLINGTON, CONN.

While Gilbert Turner & Co. were operating the Coventry works (1830 to 1848), they also became interested in a similar enterprise at West Willington, Conn., under the name of the Willington Glass Co. Among those identified with this venture were R. B. Chamberlin, Elisha Johnson and Dea. Turner. On April 19, 1847, these parties sold out to a new company composed of Harvey Merrick, Elisha Carpenter, William Still, William Shaffer, Frank Shaffer and James McFarlane. The latter concern carried on the business until 1872.

Here were made hollow wares, such as bottles, jars, etc. The greater portion of the products were of black and green glass, but purple, white, brown and amber goods were also produced.

Some of the same people also established glass works at Ellenville, Ulster county, N. Y., about 1848.

Willington Glass Co.

35. American eagle and shield with word "Liberty." Reverse,—*"Willington Glass Co., West Willington, Conn."* Type II.
36. Urn containing wheat. Type II.
-

HAMMONTON, N. J.

In 1820 a window glass factory was established at Hammonton, N. J., by William Coffin, with whom was associated for a year or two Jonathan Haines. At the expiration of that time the latter sold out his interest.

In 1836 the works were taken by Bodine Coffin, a son of the founder, and Andrew K. Hay, under the style of Coffin & Hay, who operated the factory for two or three years. They added a hollow ware department and commenced the manufacture of bottles and flasks. At the end of that period, William Coffin again took charge and for the next five or six years produced window glass only. At his death, in 1844, his two sons, J. H. and E. W. Coffin, succeeded to the business. About three years later the latter sold out his interest and J. H. Coffin continued the manufacture alone until 1857 or 1858.

Ornamented flasks were made here only during the years 1836-'38. Mr. E. W. Coffin has informed me that a number of patriotic designs were produced, but only one has thus far come to light.

Coffin & Hay.

37. American eagle with shield on breast, standing on elliptical medallion, with olive branch and arrows in talons. Reverse,—United States flag and inscription,—“Coffin & Hay, Hammonton.” Type II.
-

WATERFORD, N. J.

The manufacture of window glass was carried on at Waterford, Camden county, N. J., as early as about 1825-'30. At a later period glass bottles were made here. The original proprietor of the works was Jonathan Haines, who had previously been in partnership for a time with William Coffin, at Hammonton, N. J. The works were afterwards operated by Porter, Shreve & Co., who continued in business until some time after 1850. After the death of Mr. Porter other

parties carried on the manufacture until about 1875 to 1880.

38. American eagle, scroll, shield and arrows; pointed oval beneath. Reverse,—Clasped hands in large shield, "Waterford" above; thirteen stars over all. Type VI.
-

BRIDGETON, N. J.

The first glass factory in Bridgeton was built and started in 1837, by Stratton, Buck & Co., and continued in operation until about March, 1841, when a fire destroyed a portion of the buildings. Joel Bodine leased the plant about 1848 and ran it for several years under the firm name of Joel Bodine & Sons. About 1855 Messrs. Potter & Bodine purchased the works, and later Mr. Potter sold his interest to Frank Bodine and J. Nixon Bodine. Recently a stock company has been formed under the name of The Cohansey Glass Manufacturing Co.

It is said that a variety of ornamental glass flasks have been produced here from time to time. One design is known to collectors.

39. "Washington" (bust) in uniform. Reverse, —Unnamed bust, probably Taylor. Inscription,—*"Bridgeton, New Jersey,"* above. Type II.
-

ISABELLA GLASS WORKS.

Inquiries of the older glass makers now living have failed to elicit any information relative to these works. The single flask design known to collectors would indicate a period between 1840 and 1850.

40. Anchor. Inscription,—*"Isabella Glass Works"* on scroll, and anchor. Reverse, —view of glass factory. Type VI.
-

FISLERVILLE, N. J.
(CLAYTON, N. J.)

A glass factory was started at Fislerville, N. J., in 1850 by Jacob P. Fisler and Benjamin Beckett. In 1851 the latter withdrew and Edward Bacon was admitted to partnership, and until 1856 the firm name was Fisler & Bacon. In the latter year, at the death of Mr. Bacon, the works were sold to John M. Moore. The present fac-

tory of the Moore Bros. Glass Co. stands on the site which the original buildings of Beckett & Fislser once occupied.

The name of Fislerville was changed to Clayton in 1867.

Fislerville Glass Works.

41. "Jenny Lind" (bust), surrounded by wreath. Reverse,—view of factory. Inscription,—
"Fislerville Glass Works." Type IV.
-

MILLFORA GLASS WORKS.

I have not been able to locate these works. It is possible that the name may have been intended for Millford. A single design has been found of the decanter or "Jenny Lind" shape.

42. "Jenny Lind" (bust), in wreath. Reverse,—view of a glass factory. Inscription,—
"Millfora G. Works." Type IV.
-

PHILADELPHIA, PA.

Samuel Huffsey.

The name of S. Huffsey appears on several flask and bottle designs of the middle of the pres-

ent century. The Philadelphia directory for 1850 shows that Samuel Huffsey was a glass blower, and that two years later he was engaged in the business of selling glassware at 50 North Fourth street, in the same city. It is said that he was also a manufacturer about the same period, with works at Camden, N. J. Among the best-known designs which bear his name are globular bottles (Type IV), with busts of Jenny Lind and Louis Kossuth.

43. "Jenny Lind" (bust), in wreath. Reverse,—view of factory. Inscription,—*"Glass Works, S. Huffsey."* Type IV.
44. "Jenny Lind" (bust). Reverse,—view of factory. Inscription,—*"S. Huffsey."* Type IV.
45. "Louis Kossuth" (half-length figure, with hat), above flags. Reverse,—steampship. Inscription,—*"U. S. Steam Frigate Mississippi, S. Huffsey."* Type IV.



No. 45.

A. R. Samuels.

Little is known of A. R. Samuels save that he was a manufacturer of glassware in Philadelphia in the year 1855. A Masonic design, in two types of bottles, bears his initials.

46. American eagle, scroll, shield and arrows. Initials, "A. R. S.," below. Reverse,—clasped hands, Masonic emblems and word "Union" in large shield; thirteen stars above. Type III.
47. American eagle (same design). Type IV.
-

ALBANY, N. Y.

At a point some seven miles from the city of Albany, now known as Guilderland, a glass house was built in 1792. In the following year the State loaned the proprietors £3000 for a term of eight years, three years without interest and five years at five per cent. The company was exempt from taxation for a period of five years (see page 14).

48. Washington (?) (bust), surrounded by inscription,—"Albany Glass Works, Albany,

N. Y." Reverse,—a full-rigged ship. Shape of Type II, with vertical side rib. Sloping collar or cap at top and hollow base.

WESTFORD, CONN.

Glass works were erected in 1857 at Westford, Conn., and operated for eight years by the Westford Glass Co., which consisted of thirteen stockholders representing a capital of \$18,000. The style was then changed to E. A. Buck & Co., who continued the business until 1873, when the manufacture ceased.

49. Double-headed sheaf of wheat, pitchfork and rake; star beneath. Reverse,—“Westford Glass Co., Westford, Conn.” Type VI.
-

NEW LONDON, CONN.

A glass factory, now out of existence, was producing bottles in New London, Conn., about 1860. It was erected by parties from Stoddart,

N. H., who were operating it in 1863. It was afterward purchased by N. Y. Fish and William Batty, who subsequently sold it to some Ellenville, N. Y., people. It was known as the Thames Glass Works.

50. American eagle with shield on breast, standing on olive branch wreath; seven stars above. Reverse,—anchor and "New London Glass Works" in scroll. Type VI.
-

PITTSBURGH, PA.

L. F. & Co.

51. American eagle and scroll; pointed frame below, with words "Pittsburg, Pa." Reverse,—shield with clasped hands and initials "L. F. & Co."; word "Union." Type VI.
-

Cunighams & Co.

52. Indian with bow and arrow, shooting bird; dog and tree behind. Inscription,—*"Cunighams & Co. Pittsburgh, Pa."* Reverse,—eagle, monument and flag, and word "Continental" below. Type VI.

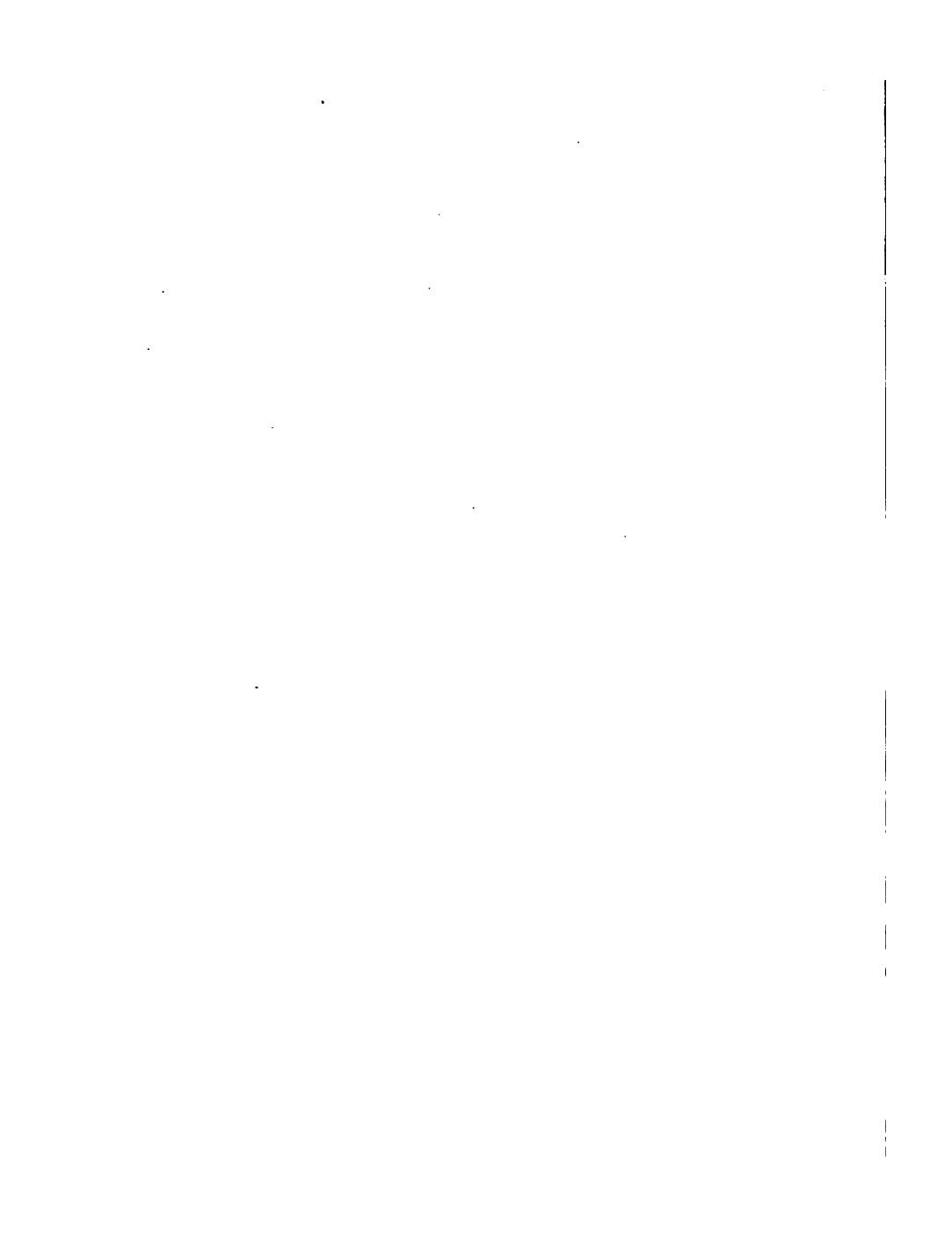
E. Wormser & Co.

53. American eagle and shield. Inscription in frame below,—“E. Wormser & Co. Pittsburgh.” Reverse,—clasped hands in shield, with word “Union”; thirteen stars above. Type VI.

1. The first part of the document is a list of the names of the persons who have been appointed to the various positions of the Board of Directors of the Corporation.

CHAPTER VI

MISCELLANEOUS DESIGNS BY UNKNOWN MAKERS



MISCELLANEOUS DESIGNS BY
UNKNOWN MAKERS.

54. A M E R I C A N eagle with shield on breast, standing on oval panel ; rays around head. Reverse, —same design. Type II.

55. American eagle with thirteen stars above. Reverse,—grapes. Type II.

56. American eagle (arms of the United States).



No. 57.

Reverse,—large head of Liberty, with thirteen stars above. Initials, "B. & W.," beneath, in script. Type II.

57. American eagle, star or rosette in oval below. Reverse,—Masonic arch and emblems, skull, etc., below. Type V.

58. American eagle; same design. Beehive, etc., below. Type V.

59. American eagle, "*E Pluribus Unum*," above. Initials, "B. P.," in oval below. Reverse,—Masonic arch and emblems. Beehive, etc., below. Type V.

60. American eagle, "*E Pluribus Unum*," above. Initials, "I. P.," in oval below. Reverse,—Masonic arch and emblems. Type V.
61. American eagle, scroll and initials, "H. R.," in wreath of laurel leaves. Reverse,—Masonic emblems. Type V.
62. American eagle. Reverse,—tree, with word "Liberty."
63. American eagle, scroll, shield and arrows; pointed oval below. Reverse,—clasped hands, square and compass in large shield, "Union" above; thirteen stars over all. Type IV.
64. American eagle; oval frame containing "Pittsburgh, Pa.," below. Reverse,—same. Type VI.
65. American eagle with scroll in beak. Reverse,—clasped hands in shield, with word "Union," surrounded by thirteen stars and olive branches. Type VI.
66. American eagle with shield on breast and outspread wings; design



No. 64.

lengthwise, like No. 1. Reverse,—same.
Type II.

67. Cornucopia, or horn of plenty, with fruits.
Reverse,—vase of flowers. Type II.
68. Cornucopia with fruits. Reverse,—urn of
five panels with fruits. Type VI.
69. Cornucopia with fruits. Reverse,—urn of
seven panels with fruits. Type VI.
70. Indian with crown, shooting bird with bow
and arrow; dog behind. Reverse,—eagle
with scroll on pedestal, containing serrated
flag; small bird at each side. Type VI.
71. "Jeny Lind" (bust), in wreath. Reverse,—
view of glass works, with words "Glass
Factory"; corrugated sides. Type IV.
72. "Jeny Lind" (bust), in wreath. Reverse,—
view of glass works; not corrugated. No
inscription. Type IV.
73. "Jenny Lind" (bust), in wreath. Reverse,—
"Kossuth" (bust), without hat. Type IV.
74. "Kossuth" (bust), without hat. Reverse,—
tree. Type IV.
75. Sheaf of wheat. Reverse,—bust (probably
Taylor).
76. Sheaf of wheat, crossed pitchfork and rake.
Reverse,—star. Type IV.

77. Tree, with bird in branches; "Summer" above. Reverse,—same; "Winter" above. Type III.
78. Washington (bust, front face); no wording. Reverse,—tree bearing fruit. Type IV.
79. "Washington" (bust, in uniform) to left. Reverse,—"Jackson" (bust, in uniform) to left. Type II.
80. "Washington" (bust). Reverse,—"Kossuth" (bust). Type IV.
81. Washington (bust). Reverse,—American eagle with twelve stars.
82. Horse and loaded wagon on rails (lengthwise). "Railroad," above; "Lowell," below. Reverse,—spread eagle (lengthwise) with thirteen stars above. Type II.
83. "For Pike's Peak."
84. Double-headed sheaf of wheat, rake and pitchfork. Reverse,—tree. Type IV.
85. Masonic arch on finely tessellated pavement, and emblems. Reverse,—same, with different emblems. Type V.
86. Ship. Reverse,—large, eight-pointed star. Type III.



GENERAL JACKSON
(See No. 70)

77. Tree, with bird in branches: "Summer" above. Reverse—same, "Winter" above. Type III.
78. Wooded ground, with a man and a woman, walking. Reverse,—tree bearing fruit. Type IV.
79. "Washington" (mountain) to left. Reverse—"John" (mountain) to left. Type II.
80. "Wyschard" (mountain) Reverse—"Kassidi" (mountain). Type IV.
81. Washing out (dish). Reverse,—American eagle with twelve stars.
82. Horse and loaded wagon on rails (lengthwise). "Railroad," above, "Lowell," below. Reverse,—road eight (lengthwise) with thirteen stars above. Type II.
83. "Four Miles Park."
84. Field, sowed with wheat, rake and pitchfork. Reverse,—tree. Type IV.
85. Landscape with a finely dressed, young man, and a woman. Reverse,—same, with different children. Type V.
86. Ship. Reverse,—large, eight pointed star. Type III.

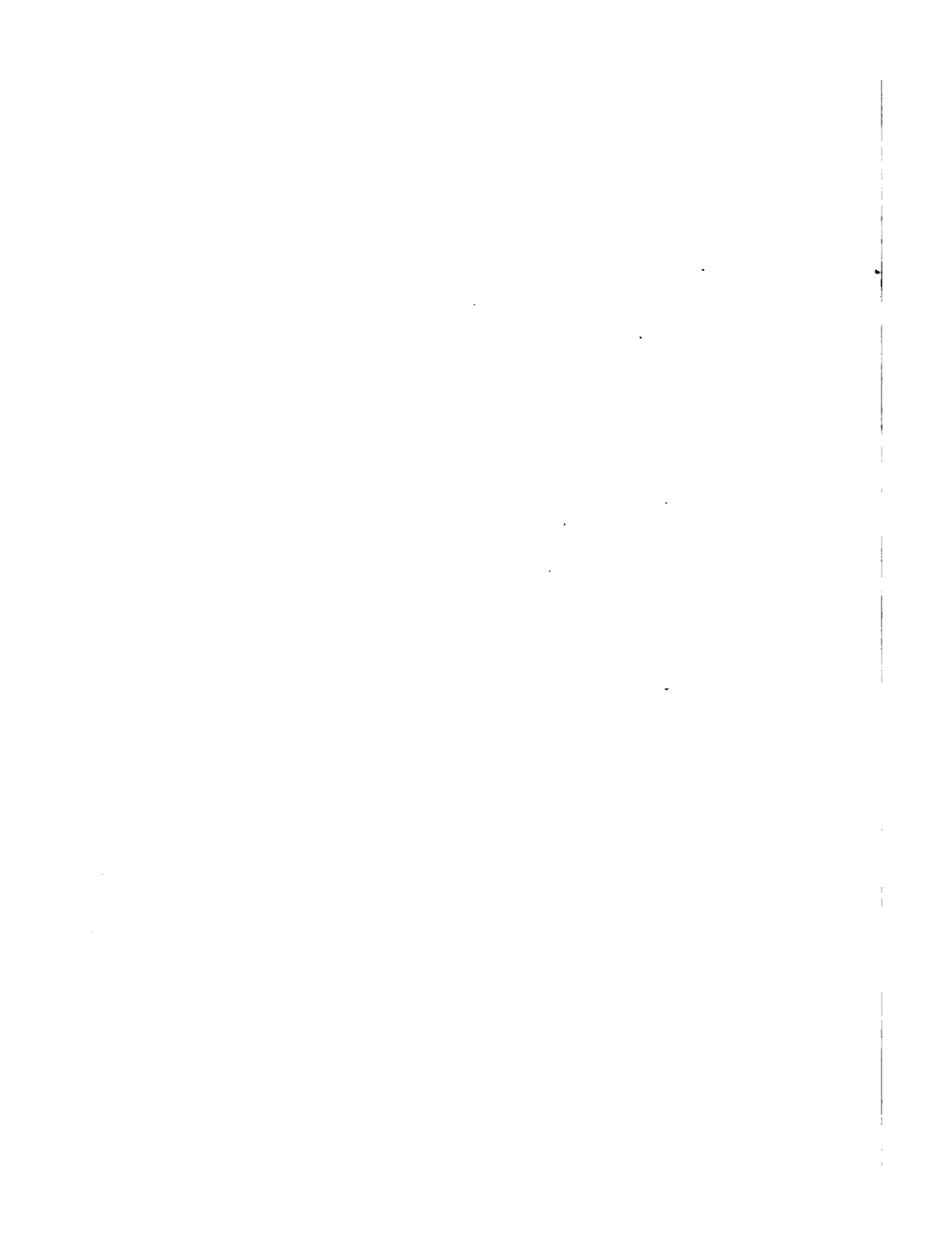


GENERAL JACKSON
(See No. 79)



CHAPTER VII

EARLY MOULD MAKERS



EARLY MOULD MAKERS.

PHILIP DOFLEIN, a German, began his career as a maker of metal moulds in Philadelphia in 1842, and originated a large number of bottle designs with portraits of prominent men, including Washington, Jefferson, Jackson and Taylor. He executed, at different times, many special patterns for prominent Philadelphia and Camden glass and soap manufacturers, and was one of the best-known mould cutters in the trade. The writer visited Mr. Doflein in 1896, and found him actively engaged in his usual work, although he was then eighty years of age. It is with great regret that I have learned of his recent death. He was of an amiable disposition and of a retiring nature, a conscientious and capable worker in his special line. He was the last of the old-time die cutters who prepared the moulds for historical bottle designs. One of his last portrait designs was a bust of General U. S. Grant, made for a New York firm for the ornamentation of perfume bottles.

George H. Myers, and before him Stacy Wilson, who will, doubtless, be remembered by some of the older members of the craft, made many of the moulds used by the Dyottville and other prominent glass works.

CHAPTER VIII

GLASS CUP-PLATES

GLASS CUP-PLATES.



ANY of us can remember the curious little glass cup-plates of our grandmothers, on which the partly emptied teacups were placed to avoid soiling the table cloth while the tea was cooling in the saucers; for in

olden times it was considered quite proper to drink from the saucer, and the custom prevailed in all classes of society. Then, at a later day, when the good housewife began to look upon saucer-drinking as bad form in table etiquette, we can recall these same diminutive teacup-plates, both in glass and china, doing duty as receptacles for preserves, butter and pickles. Fifty or sixty years ago every well-stocked china closet or glass cupboard could boast of a supply of these utensils

in a variety of designs and colors. Some were made of plain, transparent glass, and others were opalescent or milky, ribbed in concentric circles and ornamented on the rims with floral designs, scroll work and stars. About the year 1840 the glass manufacturers introduced a new style of decoration, which met with much favor, consisting of devices of a patriotic or historical character. To meet the increasing demand for such wares the range of decorative subjects was extended to include historical monuments, noted steamships and portrait busts of famous men.

Glass cup-plates seem to have been most in favor about 1840, some appearing earlier and others a few years later. One of these commemorates "Bunker Hill battle, fought June 17, 1775," in which engagement the gallant Gen. Warren fell. The central design is an obelisk-shaped structure, purely conventional, supposed to represent the celebrated monument which was erected on the site of the battle just sixty-eight years afterward, the corner stone having been laid on the fiftieth anniversary of the event, eighteen years before, by Gen. Lafayette, who in 1825 was making a tour of the United States. At the



PRESIDENT HARRISON
Glass Cup-Plate. 1841.



HENRY CLAY
Glass Cup-Plate. 1844.

laying of the corner stone in that year and at the unveiling of the monument in 1843, Daniel Webster was the orator of the day.

The Harrison campaign of 1840 was responsible for at least two similar designs in glass, one representing the Log Cabin and Hard Cider device, the other a portrait of Gen. William Henry Harrison himself in uniform, and among other conceits of the glass makers was an ink bottle, or stand, made in the form of a frontier dwelling, the birthplace of "Tippecanoe."

During or shortly after the political campaign of 1844 a Henry Clay souvenir appeared in glass, bearing an alleged portrait bust of the American statesman which, with equal propriety, might have served as a likeness of Julius Cæsar; yet the name which surrounded the profile was sufficient to enable it to pass among the people as a satisfactory representation of their popular leader.

There was also a series of steamboat designs, inscribed with the names of illustrious Americans. One of the rarest of these shows a sidewheel vessel, flying the American colors, on the paddle-box of which appears a large "F," while from

one of the masts floats a flag carrying the initials "B. F.," and above the design occurs the name "Benjamin Franklin," in large letters. The border of this plate has an effective frosted appearance, produced by a close setting of tiny dots, raised on the under side, forming a ground on which are distributed patriotic emblems,—stars, anchors and the American eagle.

Belonging to the same set is a "Chancellor Livingston" design with a similar lace effect border which is relieved with decorative details, such as scroll work, hearts, stars and the national shield. In the center, in capital letters, the title is inscribed. Robert R. Livingston was Chancellor of the State of New York from 1777 to 1801, and he it was who administered the oath of office to Gen. Washington when he was inaugurated President in 1789. Mr. Livingston was one of the committee of five which drafted the Declaration of Independence, and he was afterward associated with Robert Fulton in his steamboat enterprises. Similar series of designs were produced by English potters in dark blue color, bearing the words "Troy Line," "Union Line," etc.

With these objects may be classed the moulded salt cellars which are occasionally found in white and dark blue glass, bearing relief devices of the American eagle and stars.

Thus it is seen that not only in china, but also in glass, was perpetuated the memory of many of the prominent events of history. The producers of pottery and glassware of half a century and more ago introduced in their decorative treatment an instructive feature which might be revived with profit by the manufacturers of the present day.

These interesting little objects were pressed in metal moulds by means of a plunger. It is believed that they were made in England, since we have no knowledge that pressed glass designs of this character were produced so early in this country.

GLASS CUP-PLATES

(Probably made in England).

1. American eagle with shield on breast; thirteen stars above.
2. "Bunker Hill Battle Fought June 17, 1775"
(view of monument).

3. "Bunker Hill Battle Fought June 17, 1775";
"From the Fair to the Brave"; "Corner
Stone laid by Lafayette, June 17, 1825.
Finished by the Ladies, 1841" (view of
monument).
4. "Chancellor Livingston" (steamboat).
5. "Clay, Henry" (bust).
6. "Fort Pitt" (eagle).
7. "Franklin, Benjamin" (steamboat).
8. Harrison, "President 1841. Maj. Gen. W.
H. Harrison Born Feb. 9, 1773" (bust).
9. Hearts pierced by an arrow, and forget-me-
nots.
10. Log cabin.
11. Log cabin, flag on roof; cider barrel under
tree.
12. Bee Hive.

CHAPTER IX

MODERN POLITICAL DESIGNS

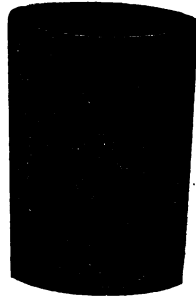
MODERN POLITICAL DESIGNS.

MORE recent products in glass are worthy of preservation, as illustrating the political history of this country. During the presidential campaign of 1896, several American manufacturers issued tumblers decorated with white enamel and etched portraits of the principal candidates,—McKinley and Hobart, and Bryan and Sewall. One cartoon represented Mr. McKinley standing at the forks of a road; one crooked, stony way leads to free silver and destruction; the other, a smooth, wide path, runs directly to "Protection, Peace, Prosperity," and to the latter the coming President is directing the typical Uncle Sam.

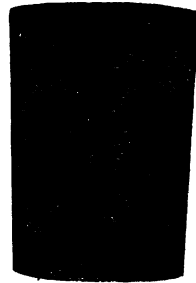


For the present campaign a number of similar devices on tumblers and goblets have been pre-

pared by enterprising glass makers. Busts of McKinley and Roosevelt are shown side by side, surmounted by the American eagle; and heads of Bryan and Stevenson appear together. All four nominees are also represented separately. Other designs have been issued with McKinley or Bryan on one side and a crowing rooster on the other. There are also opaque white glass plates bearing black printed, or white relief, portraits of the nominees.



Patriotic designs in souvenir tumblers have also been issued, within the past year or two, with portraits of Admiral George Dewey and other celebrities, living and dead. Among the prominent producers of campaign tumblers are the United States Glass Co., the Rochester Tumbler Co. and Bryce Brothers, all of Pittsburgh, Pa., and the Seneca Glass Co., of Morgantown, W. Va.



CHAPTER X

RECENT ACHIEVEMENTS IN AMERICAN GLASS MAKING

RECENT ACHIEVEMENTS IN AMERICAN GLASS
MAKING.

LIBBEY CUT GLASS.

A HISTORICAL sketch of the glass industry in the United States would be incomplete without a reference to the recent remarkable development in ornamental glass cutting and coloring.

The Libbey Glass Company of Toledo, Ohio, has brought the art of cutting glass to the highest state of perfection. Its fabrications are now world-famous for the depth and richness of their cut designs, their simplicity and complexity of pattern, purity of color and prismatic brilliancy. Libbey cut glass surpasses, in mechanical and artistic qualities, the best wares of a similar nature produced elsewhere, and it has become the standard of excellence in this difficult branch of the art. Some of the larger pieces, in particular, such as the punch bowl in the "Kimberly" pattern, here shown, are marvels of elaborate work-

manship and scintillating, crystalline beauty, while in smaller forms the variety of useful and ornamental designs is almost limitless. Where-



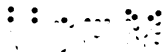
LIBBEY CUT GLASS.

ever these products have been exhibited in competition with the wares of foreign factories they have taken the first honors. Other American factories have produced and are now making cut glass of the highest excellence, but the achieve-

ments of William L. Libbey and Edward D. Libbey must be accorded the foremost place.

TIFFANY FAVRILE GLASS.

In no branch of the glass maker's art have greater advances been made recently than in that of coloring, as exemplified in the celebrated Favrile glass, perfected by Mr. Louis C. Tiffany, of New York, and first brought to the attention of the public in 1893. The forms of bowls, vases, lamps, parting cups, candlesticks, bottles and other ornamental pieces are odd, chaste and graceful; the tinting of the glass is wonderfully rich, varied and delicate; the iridescent and gem-like effects are astonishingly brilliant. By means of carving and cutting through layers of different colors the most beautiful cameo work is simulated. The texture of the agate and the onyx is faithfully reproduced. The use and combination of variegated metallic lustres result in exact imitations of the prismatic hues of the pearl, the opal, the peacock's feather and of golden sheen. The variety of form and combination of color is only limited by the number of pieces produced, since



no two are precisely alike. Such is Favrite glass as now produced by the Tiffany Glass and Decorating Co., of New York.

The word "Favrite" has been coined by the company as a trade-mark, to distinguish its products from glass of other makers. It is derived from the Latin word "*fabrica*," designating something that has been fabricated through the application of skill and expertness of working with the hands. Favrite glass is the result of American genius, far surpassing the long-renowned fabrics of Venice and Bohemia.

From the tentative beginnings of the industry in the Virginia woods to the advanced condition of the art at the close of the nineteenth century—covering a period of nearly three centuries—is indeed a gigantic stride. The days of patriotic flasks have passed away, but in their stead we have the finest wares of their kind that the world has seen. America now excels in certain branches of the art of glass making. We believe it is only a question of a short time when she will excel in all.





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